

# **KSOR GUIDE to the arts**

**October 1981**





L. Darling

## Contributors

The photo on this month's cover, titled Redwoods, Fog and Sun, is by **Sherry Heiser**. Sherry also wrote the article on p. 6. The drawing above is by **Lorene Darling**. Lorene's work also appears on p. 33. **Michael Bradburn**, who is heard on Siskiyou Music Hall, wrote the article on p. 11, and this month's **KSOR Review**.

# KSOR GUIDE TO THE ARTS

October 1981

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**From the Director's Desk**

## ***The Bottom Line***

In recent columns I have indicated that I would report to you on the status of the station's current annual operating budget once the effect of the recently adjourned legislative session was known. Now that the dust has settled, I am able to confirm that the cut in station funds supplied through Southern Oregon State College was, in fact, 75 percent of the support received last year. In dollars, the effect of this reduction is to reduce from \$70,000 down to \$52,500 the support received from the state general fund. We had earlier assumed there would be some reduction in the support received by the station from the Corporation for Public Broadcasting, which was an accurate projection, and therefore the shortfall in this year's operating budget compared to last year's will exceed the \$17,500 shortfall from the state.

The State's reduction was actually made in the area of our budget which funds KSOR's programming and engineering departments' expenses. Typically, these monies have purchased records, tapes, syndicated programming and replacement parts.

Happily, we are the fortunate position of serving an expanding audience. Due to the translators which have been under construction for two years, we are able to project new listenership in new areas, as well as audience growth in areas of existing service. It was for that reason that we were able to build this year's budget, anticipating a considerable increase in support from private sources (including memberships, business and corporate support, and grant contributions). The economic downturn has caused some segments of the private support pool to soften a bit, but on the whole we are on target for the budget which was originally projected. However, now we have to deal with a \$17,500 shortfall which was not anticipated.

It is one thing to suggest that public broadcasting should become totally privately supported, and perhaps that is a goal which over a long period of time can be attained. But for a station which has aggressively developed private support, and stretched that support to the limit in many instances, the need, such as now confronts us, to raise additional funds is a difficult challenge. Yet it is a challenge which must be met.

We approach these realities with several tempering thoughts:

(a) We will resist the expansion of our two annual fundraising marathons to three, to the best of our ability. Public television has begun to conduct three annual fundraising campaigns a year. We are anxious not to follow suit. But we will need to raise the fundraising goals of the two existing marathon in response to this new challenge.

We hope we can do some without substantially lengthening the duration of those fundraising efforts.

(b) It is likely that we will need to more aggressively solicit new and added monies from present members and listeners in addition to our marathon efforts.

From our standpoint, the unfortunate result of our need to further expand upon an already ambitious fundraising program is that even more of our efforts at KSOR must be devoted to fundraising. Nearly half of our total labor force now spends its time engaged in activities which are not directly involved in our programming activities. In fact, that is the reason we have been successful in supporting station operating expenses to date without reliance on increased state funding. Further expansion of our fundraising goals simply diverts more energy away from our primary enterprise—producing good radio programming.

From your standpoint, the disadvantage of our increased need to generate funds will be more frequent solicitations from the station for direct financial support. In future months we will need to approach Guild memberships from other listeners. Please understand that this was not our choice in terms of the ways in which we would like to spend our time. Perhaps someone will think we are spending more energy and money on such mailings than they would think wise. But in the face of a considerable, and previously unanticipated, funding shortfall this seems to us to be the most effective method of generating new revenues.

It is one thing to suggest that organizations like symphonies and public radio stations should be self supporting from funds provided by individuals who enjoy their services. It is more of a challenge to those individuals, and for those organizations to actually generate those funds, particularly when the area served possesses a relatively small population. It also requires a considerable investment of energy to replace \$17,500 in public support with private funds. Generating private monies requires all of the overhead associated with soliciting and processing membership contributions and supplemental grants.

The bottom line is that this year, just to balance last year's operating budget and correct for inflation, we now need to generate nearly \$120,000 through the KSOR Listeners Guild. Approximately \$75,000 will need to come from membership contributions, with the balance supplied by corporate and business donations and private foundation grants. This represents a dramatic increase in our fundraising efforts and a real challenge to all of us—station staff and listeners alike.

We pledge our wholehearted efforts to continue to provide the finest radio service possible with the resource available. We further pledge our efforts to successfully continue along the course we have all set for preserving public radio in southern Oregon and northern California. We continue to work under highly austere constraints, and I do not look upon this year's operating budget with much joy—other than the joy of knowing that the station's future is secure with all of us joining our energies in its support. We remain firmly committed to preserving the excellence of the past and building toward a future of greatness.

**Ronald Kramer**  
**Director of Broadcast Activities**

## **900 Seconds to discuss VISION '80**

This month KSOR is devoting special attention to the **VISION 1980** project to develop a performing arts center in Medford. Planning for the project dates from 1976, and is clearly an issue of major concern in our period. During one of KSOR's FCC-required community ascertainment surveys the absence of an adequate performing arts facility was identified as one of the top ten major issues confronting this area by citizens we interviewed.

This is also a need which we at KSOR feel acutely, since this station has attempted to enrich our area's cultural life in a variety of ways. While primarily devoting ourselves to broadcast activities, we have on different occasions sponsored concerts, film showings and other events. Some will recall that it was KSOR which co-sponsored the appearance of the Oregon Symphony in Medford in 1979. While we very much wanted to bring the Symphony back, we believed that our losses on that event stemmed from the inadequacy of a suitable concert hall. The Britt Festival, which next brought the Oregon Symphony to Medford (last May) drew even a smaller crowd to Hedrick Junior High than did the concert KSOR sponsored, and this is but one example of an ongoing problem we all have faced in efforts to broaden this area's cultural resources.

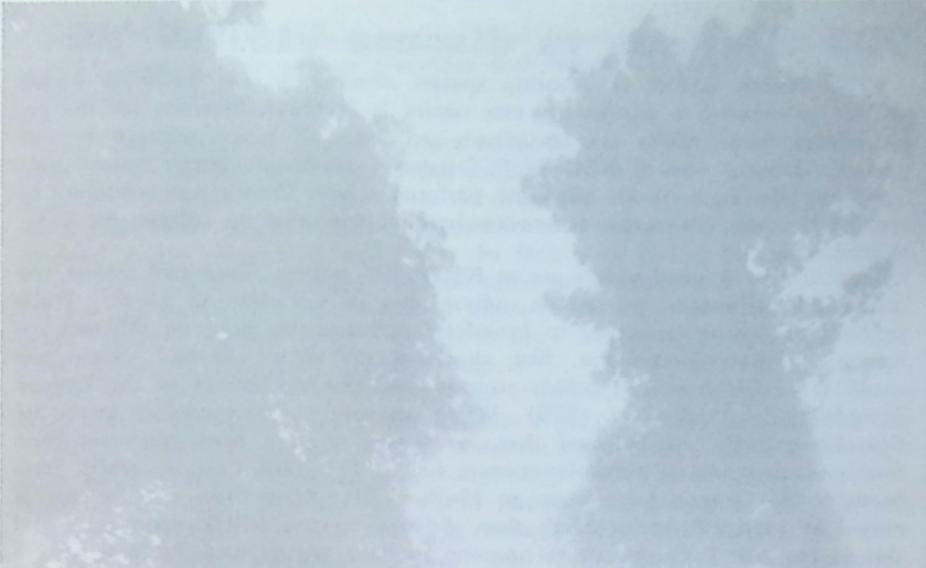
Perhaps this sounds like a problem of interest only to residents of Jackson County, but we know that our listeners in Siskiyou, Josephine, and even Douglas Counties do attend worthwhile events staged in Medford. And so the challenge of responding to the community's very real needs for a suitable performing arts center touches all of us.

**VISION 1980** is a bold project. On the fifth anniversary of the report by a Blue Ribbon Committee which recommended construction of such a facility, KSOR will begin presenting a series of programs devoted to this subject. The chairman of the original Blue Ribbon Committee, Medford attorney (and KSOR Listeners Guild member) Michael Brian will guest host three consecutive editions of **900 Seconds** beginning on October 27. These **900 Seconds** episodes will culminate in a live telephone call-in program on November 10.

For all of you who believe the performing arts are a vital part of our lives, these broadcasts will be especially important. We invite your attention and participation in them.

**Ronald Kramer**

**900 Seconds**, a public affairs programs produced by KSOR is heard Tuesday at 9:45 a.m.



This summer, John Patton, KSOR Technical Director, installed a translator on Camp Six near Gasquet, CA. The purpose of this translator is to beam KSOR's signal to Crescent City where it will be boosted by another translator and broadcast throughout the area. As of press time, KSOR was still awaiting authorization by the FCC to turn on the translator. Meanwhile, the Crescent City Council has recently approved a lease agreement that would allow KSOR to construct another translator in the downtown area. Construction is hoped to begin soon. Eventually KSOR plans to install translators to cover the entire coastal region north to the Coos Bay—North Bend area. We take this opportunity to introduce KSOR's newest translator community, and welcome our new listeners in Crescent City. The following article is by Sherry Heiser, Community Life Lines Editor and Staff Reporter for the *Del Norte Triplicate*, in Crescent City.

## **An Introduction to Crescent City**

**by Sherry Heiser**

Del Norte County is probably best known as the redwood gate to California.

It is the northernmost coastal county in the Golden State, and is located approximately midway between San Francisco and Portland. The county

seat, Crescent City, is the only incorporated city in Del Norte. It is located on a scenic natural harbor which, because of its shape, inspired the city's name. The Del Norte communities of Gasquet, Hiouchi, Klamath, Fort Dick and Smith River are unincorporated.

The county has a population of 18,263 according to the 1980 census, with a population in the Crescent City city limits of 3,105. The climate averages about 75 inches of rainfall yearly with temperatures ranging from 38 to 53 degrees in the winter to about 50 to 70 degrees in the summer. Near the coast, snowfall is usually light but is common at inland elevations in the winter.

Main sources of income for the area are forest products and tourism, not necessarily in that order. The lumber and fishing industries, and to some extent the ornamental flower and bulb industries have declined, leading to an unemployment rate which has been running much higher than the state average.

However, the tourist industry has been able to shoulder some the economic burden due to the area's beauty, abundant wildlife, and an abundance of recreational activities.

Some of the finest fishing in the country at both the Klamath and Smith Rivers in Del Norte County keep the fishermen coming every year. The mouth of the Smith River, 16 miles north of Crescent City along U.S. Highway 101, is the site of the famous fall Chinook run. There are also steehead, trout, and surf fishing as well as beach combing and picnicking.

During the summer and fall seasons, the Klamath River offers some of the most outstanding steelhead and salmon fishing anywhere. A favorite among tourists as well as local each year is the

Klamath Salmon Festival, held during the summer.

Sport fishing and charter boats are available for salmon, tuna trolling and bottom fishing at Crescent City Harbor. Local crab fishing and clamming are excellent with outstanding trout fishing at Lake Earl and adjoining Lake Talawa.

In addition to miles of beautiful beaches, Crescent City has many points of interest including marine aquariums, the Del Norte Historical Society Museum, the McNulty Pioneer Memorial Home, and Battery Point Lighthouse which is more than 100 years old.

Del Norte is the location of Redwood National Park, the home of giant redwood trees protected for the enjoyment of the public. These awesome trees are among some of the oldest and tallest living things on earth. These trees, officially known as "Sequoia Sempervirens", or "ever-living Sequoia", average in height from 200 to 300 feet and lie in a strip approximately 18 to 35 feet wide along the coastal areas almost entirely within the "fog-belt".

More and more people are looking to Del Norte as an ideal place to retire or to have a second home. It is a remarkable combination of forest, mountains, river and ocean scenery where plants and breath-taking wild flowers bloom in profusion. The county represents a variety of natural and scenic and historic attractions enhanced by unlimited recreational facilities.

# RVSO to open 15th Season

by Jim Parker



Small community orchestra, a sometimes maligned, often forgotten art form, is alive and thriving in the Rogue Valley.

Such notables as Mitch Miller have stated that there is no place in this country for community symphonies. Others neglect local talent in favor of listening to big-name acts when they stop in town on tour. Fortunately for valley residents, Dr. Fredrick Palmer, professor of music at Southern Oregon State College, was persuaded to start a local symphony when he came to Ashland in 1966.

The Rogue Valley Symphony Association was founded as a campus-community orchestra, Phebe Ann Kimball, general manager and principal flutist for the group, says. In this way, the community takes primary responsibility for the association and the campus also lends support. This support comes in the form of office space, college credit

for students on the orchestra and even in the purchase of much of the music the orchestra performs. Until recently, the school also supplied the conductor. In return, the school receives the benefit of having a symphonic orchestra on campus and gives students the opportunity to perform in an actual orchestra.

The association is run as a non-profit corporation by a 30 member board of directors. These volunteers, many who are not even musicians, come from Ashland, Medford and Grants Pass. "They are just people who think a local symphony is important to the culture of the valley," Kimball says. "They see how a local symphony serves the entire community, the college and the schools.."

Each year members of the orchestra visit area schools for performances and to expose its type of music to the children.

"Where else but in community symphony could you give the kids a chance to touch the instruments and meet the musicians?" asks Kimball, who along with her son, a horn player, has taken part in these visits.

This year marks the 15th season for the RVSA, which opens its season October 14 in Medford.

The orchestra will present four concert programs during the next eight months, performing each in Medford, Grants Pass and Ashland. Returning for his second year as conductor and music director is Yair Strauss. Palmer, a former conductor himself, will serve as concert master and associate director.

The opening concert features Copland's Appalachian Spring; Symphony No. 83 in G Minor by Haydn; and Schumann's Cello Concerto in A Minor, Op. 129, featuring guest soloist Paul Cheifetz. Cheifetz is the Artist-in-Residence at Portland State University and a member of the Floristan Trio. RVSA followers may remember Cheifetz's performance last year in Shostakovich's Cello Concerto Op. 107.

Concert I will be presented in the Medford Senior High October 14, Grants Pass Assembly of God the following evening and in the SOSC Music Hall October 16.

The second concert includes The Planets by Holst, and is highlighted by the appearance of Marc Webster, winner of last year's RVSA Young Artist Competition. The 17 year-old pianist will be guest soloist on Beethoven's Concerto No. 1 in C Major. The concert will open at SOSC November 17, with performances in Grants Pass and Medford November 19 and 20 respectively.

The Rogue Valley Chorale will join the orchestra in Concert III for their presentation of Verdi's Requiem. Featured soloists will be Anne Turner Bunnell, a former valley resident now living in Los Angeles, Betty White and SOSC biology professor Greg Fowler. Performances will be February 18 in Ashland, February 19 in Grants Pass and February 21 in Medford.

The fourth concert will feature the return of Larry Crummer, formerly of SOSC and now teaching and performing in the San Francisco Bay Area. Crummer is coming back to the Rogue Valley to solo in Concerto in G Minor for Organ, Strings and Tympani by Poulenc. The Grants Pass performance, April 29, will be moved to the First Baptist Church, and the Medford performance, April 30, will be held at the First Presbyterian. The Ashland performance will be May 2, at the SOSC Recital Hall.

Also included in Concert IV are Prokofiev's Romeo and Juliet (Excerpts) Op. 64; and Enigma Variations, Op. 36 for Orchestra by Elgar.

All performances will start at 8 p.m. except the February 21 Medford and May 2 Ashland concerts, which start at 3 p.m.

Other special events planned by the Association include the finals of their annual Young Musicians Competition January 30 and a March 7 Kinder-Concert. The Symphony Guild, a fund-raising support group for the association is planning its annual Red Rose Ball February 6 as well as a Spring Patio and Book Sale.

Ticket and membership information is available from The Rogue Valley Symphony Association, 1250 Siskiyou Blvd. SOSC Music Hall, or by calling 482-6353.

## **KSOR GUIDE lines**

**an introduction to—**

### **The KLG Executive Committee**

**Dr. Michael Slaughter**, president, is now serving his fourth year in that position. Michael specializes in the treatment of allergies and has a medical office in Medford. He has lived in the area for six years, is a former member of the Britt Board of Directors and enjoys a wide selection of music.

**Carol Doty**, vice president, is in her second term in that position. Carol has lived in the area for 11 years, and is a former Jackson County Commissioner. She is actively involved with several social service agencies, is a member of the Southern Oregon Arts Council, and the Britt Board of Directors.

**William Thorndike**, secretary, is serving his first term on the Executive Committee. William is the Vice President of Medford Steel and Medford Blow Pipe which underwrites **Folk Festival USA**, the **KSOR Folk Festival**. He is a native of the area and enjoys a wide spectrum of music.

**Marylen Kocks**, ex-officio, past president, is a member of the original steering committee formed in 1975, and served as the Guild's first president. She has live in Oregon for 26 years, and has been very active with the schools. She does free-lance design work and also donates her time to the Tudor Guild, the League of Women Voters and other organizations.

**Vera Lawson**, trustee, is a founding charter member and former vice president of the Guild. She and her husband, Dr. Earl Lawson, a radiologist, have lived in the area for 25 years. Vera is also an associate member of the Britt Board.

**Jean Francis**, trustee, is a new member of the Executive Committee, but a long-time supporter of KSOR. Jean was office manager at KSOR from 1976-80. She and her husband, the Reverend Paul Francis have lived in the area for more than 6 years.

**Steven Nelson**, trustee, is a new member of the Executive Committee. Steve is a vice president for Jackson County Federal in Medford, and is a native of Oregon. He serves on the Board of Directors of St. Mary's High School and is also a Rotarian.

**Ernie Weinberg**, Siskiyou County Representative, was in on the planning of the translator which serves Yreka and Montague, CA. He even helped with the installation of Paradise Cragy. Ernie works for the Forest Service and also serves on the Siskiyou County Manpower Planning Board and on the Siskiyou County Mental Health Advisory Board.

**Fred Sohn**, Douglas County Representative, has been active with the Guild since the initial planning of the translator that now serves Roseburg. Fred is the present and founder of Sun Studs Inc. in Roseburg, and is the past director of the YMCA, a member of the Umpqua Green Trails Council, and Chairman of the Board of Directors of Mercy Medical Center.

**Joan Haley**, Josephine County Representative, is a new member of the Executive Committee. Joan has lived in the Grants Pass area for 10 years, and operates an accounting and income tax business there. She enjoys classical music and opera—a throwback to a year she spent in Rome, Italy some time ago.

**John Dubay**, trustee, is a new member of the Executive Committee. John is the Jackson County Council, and previously he operated a private law practice in Medford. He is a member of the Britt Board and former president of the Britt Festival Association.

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## *Vivaldi: a brief history*

by Michael Bradburn

In 1926 the monks of the Salesian Order in the monastery of the Collegio San Carlo in San Martino, Monferrat, announced the sale of a collection of music. Alberto Gentili, a professor at Turin University, was sent to the monastery by the Turin National Library to determine whether or not the collection contained any volumes worthy of purchase. Among the 97 volumes offered for sale, Gentili discovered that 14 of them contained a total of 12 operas, 29 cantatas, numerous fragments, an oratorio, and 140 instrumental works, many of them autograph scores. The works were entirely unknown, as they did not exist either in publication or copies. From the dust and the erematic atmosphere of the monastery, a vast portion of a lifetime's work emerged from oblivion: the neglect that almost two centuries of history had imposed on Antonio Vivaldi began to dissolve.

True, Vivaldi was not unknown; in fact a German catalogue of his works was published in 1905. But his works were rarely performed, and even then regarded as mere diversions. Moreover, the field of musical

scholarship was dominated by a sentiment rooted in the apotheosis of German music, and any works which did not attain the dogmatic Teutonic standards were derisively regarded. The flights of elegance and the sustained grace of Italian Baroque music were seen as nothing in contrast to the often severe intellect in Bach's musical architecture. It was however, through the rediscovery of Bach that Vivaldi's music was initially resurrected: for Bach had transcribed over 20 of Vivaldi's violin concerti, refashioning them into concerti for harpsichord or organ. Bach's 19th century biographer J.N. Forkel acknowledged that probably the greatest impulse in Bach's development was in fact his study of Vivaldi concerti.

Yet, even before his death, the perfidious 18th century public had already lost its appetite for Vivaldi's music, apparently forgetting even the man himself: not until 1938 was it discovered, by Rodolfo Gallo, that Vivaldi had died in Vienna in 1741. Until 1938, both the location and year of Vivaldi's demise were sheer conjecture.

Vivaldi was born in Venice on March 4, 1678, the son of Camilla Calicchio and Giambattista Vivaldi, the father a barber and accomplished violinist who played in the orchestra of San Marco. Antonio was the eldest son, and was persuaded to become a priest. He was tonsured at the age of fifteen, and attained priesthood at twenty-five. The Venetians called him *Il prete rosso* (the red priest), on account of his flaming red hair. He was unable to pursue his vocation for long, however, because from birth he had suffered an unspecified *strettezza di petto*, probably asthma, which became increasingly worse. He was unable to continue saying Mass after little more than a year. He had studied violin with his father and had apparently received harpsichord instruction, evincing great talent for music; thus when his infirmity prohibited the fulfilment of priestly duties, he turned to music as a vocation, becoming violin master of the Pietà, a charitable institution maintained by the Church. The Pietà provided girls who were orphaned, illegitimate, or indigent, with a home, in an atmosphere much like that of a convent. However, the girls of the Pietà did not become nuns; they became musicians, and under Vivaldi's guidance, the Pietà developed one of the finest orchestras in 18th century Europe.

In addition to composing concerti, sinfonie, and sacred music for the Pietà, Vivaldi also achieved fame as one of the leading operatic composers of his era. The constant demand for new music in the 18th century, as well as financial necessity, required him to be a rapid and prolific composer: in that age there was no "classic" status bestowed on a piece of music, and rarely were works performed after a few seasons.

But Vivaldi met this demand, and with what might even be regarded as

audacity: despite the certain loss of many works, some 450 concerti and 49 operas of Vivaldi are presently extant. We can observe an increasing recognition of Vivaldi's genius, for as Donald Jay Grout writes, although Vivaldi was to perpetuate the Allegro-Adagio-Allegro cycle of the concerto which had been established by Torelli and Albinoni, "Vivaldi differs...from all earlier composers not by virtue of any innovation in the general plan of the concerto but because his musical ideas are more spontaneous, his formal structures more clearly delineated, his harmonies more assured, his textures more varied, and his rhythms more impelling."

Our century has produced two eminent Vivaldi Scholars. Around 1905, the French violinist and musicologist Marc Pincherle began research into Vivaldi's life and work, culminating in a book that was forty years in germinating: **Antonio Vivaldi et la musique instrumentale** (Paris, 1948). The number preceded by "P." that are assigned to Vivaldi works designate their listing in Pincherle's catalogue.

More recently, the magnificent pioneer research of Pincherle has been extended and, to some considerable degree, superseded by the scholarship of the Danish musicologist Peter Ryom. Ryom's book is an exhaustive, beautifully organized work entitled **Thematisches Verzeichnis der Werke Antonio Vivaldis** (Leipzig, 1974), and it is to Ryom's catalogue (Ryom-Verzeichnis) that the RV numbers, now predominantly in use, refer.

We are living in the very hour of Vivaldi's resurgence. In 1947, the Italian publishers Ricordi began to issue the complete instrumental music. The number of available recording of Vivaldi expands the record catalogues each year.

### Prague Chamber Orchestra performs Vivaldi

by Michael Bradburn

In the recording of five flute and recorder concerti, performed by Hans-Martin Linde and the Prague Chamber Orchestra, we have some very fine performances of lesser known works that assuredly deserve our attention.

Vivaldi, like many of his contemporaries, was reluctant to compose much music for transverse flute because of the notorious technical imperfections of the instrument at that time. His Opus 10, of 1728, consisting of six concerti, is intended for flute, but of those, only one was written originally for flute, the others being transcriptions of chamber concerti. In addition to the Opus 10 works, he wrote only a few concerti for flute, the rest of them uncollected. Usually, he preferred writing for the recorder. When Vivaldi designates "Flauto" in a score, he means "recorder"; if he intends a flute to be used, he uses the term "Flauto traverso".

The earliest concerto presented on this recording, the **Concerto in A Minor for Treble Recorder** (RV 108), is a chamber work dating from about 1715, originally scored for solo recorder, two violins and continuo. In the Linde recording it is played by full chamber orchestra, but the expansion does not in any way destroy the intimacy or clarity of texture. The highlight here is the Largo, a noble cantilena melody for recorder accompanied by arpeggios on the continuo and pizzicato strings. The movement is tranquil and liquefiant, flowing like the current of some somnolent river on which rain is softly falling.

The **Concerto in D for Flute** (RV 429), is one of the rare pieces written directly for flute. It is very simple both in melody and texture, transparent throughout all three movements. Especially in the Andante, and in the closing Allegro where the flute converses playfully with cello and continuo, there is a childlike innocence and lack of ostentation.

The **Concerto in G for Flute** (RV 435) is the exception to Opus 10: it is the single work in that collection written expressly for flute. This contains a fine example, in the Largo, of Vivaldi's ability to sustain a single note in the bass for several bars, which in many composers would result in the listener's boredom; but in Vivaldi's enchanted hands, the repetition in the lower register actually serves to elevate and clarify the intricate flights in which the soloist engages.

The **Concerto in F for Treble Recorder** (RV 434) is also from the Opus 10 flute collection, but is played here in its original form, for treble recorder. The opening Allegro is very fine; tense and concise, it exhibits antiphonal writing for the strings, soaring sequential patterns, and some striking modulations. The Largo offers a beautiful aria for the soloist, and the final Allegro is an exuberant dance in which the melodic figure is stated by several violins, again by additional strings, then a third time by the cello and continuo, layer after layer of lace accumulating before the soloist's spirited episode.

The **Concerto in C for Sopranino Recorder (RV 443)** is the masterpiece presented on this record. After the *ripieno* opening, there is an episode for the soloist, punctuated by terse utterances from the strings. The solo writing demands concentrated virtuosity on the recorder, whose focus is intensified by the austerity of the accompaniment. Linde absolutely radiates here, transforming his instrument into an eloquent and powerful bird. I would say that this concerto and performance alone are worth the purchase of the record. Even the *Largo* is an extremely intricate piece, yet the virtuosity required is not of force, but of great sensitivity, for Vivaldi succeeded here in combining sinuous difficulty with profound tenderness.

The simple suspension ending the central phrase, repeated on the recorder several times, is uniquely haunting. In the closing *Allegro molto*, the recorder leaps about like a garrulous sparrow pursued by an agile cello and continuo, almost disappearing at moments into the protective foliage of the *ritornelli*. The atmosphere is sometimes nearly Tudor, reminiscent of a courtly dance pervaded with exquisite fabrics in constant motion. Granted, in two of three places, Linde allows a slight deviation of tone to escape his recorder, but the sopranino is a very unpredictable instrument, and even masters occasionally have trouble controlling its charming perversities.

This is a very welcome performance of these pieces, and the Prague Chamber Orchestra, as well as Linde, seem perfectly familiar with the need for dynamic alternation and crisp articulation in Vivaldi's music. This performance does not present us with the emphatic pounding in the bass and continuo which sometimes mars even good performances of Vivaldi (attempts, one assumes, to obscure this composer's inveterate lack of contrapuntal rigour, but which only succeeds in emphasizing it, and imposing an alien density that smothers the delicacy of texture). Next to the consummate playing of **I Solisti Veneti**, these are some of the finest renderings of Vivaldi works available.

\*Hans-Martin Linde, The Prague Chamber Orchestra (directed by Hans-Martin Linde): **VIVALDI: Five Flute and Recorder Concertos.**  
Seraphim S-60362

*Michael Bradburn* is a poet who has studied music in California and London. He composed "Incidental Music for A Midsummer Night's Dream." Michael hosts the weekend *Siskiyou Music Hall*.

## Programs in October on KSOR 90.1 FM

(\* by a name indicates a composer's birthday)

### SUNDAY SUNDAY SUNDAY

#### 7 am **Ante Meridian**

Your companion in the early morning! A.M. combines jazz with classical music and includes daily features such as Arts Calendar and segments from "Morning Edition."

#### 10 am **Saint Paul Sunday Morning**

The Saint Paul Chamber Orchestra and an outstanding roster of guest artists are featured in this new series of 90-minute programs exploring the unique world of chamber music. Featured are lively conversations with guests and series host and conductor Bill McGlaughlin.

**Oct 4** The American Brass Quintet performs three pieces by Ludvig Mauer; three 17th century dances by Thomas Simson, William Brade, and John Dowland; Victor Ewald's Quintet for Brass Instruments; Music for Brass Instruments by Ingolf Dahl; and "Contrapunctus" Nos. 1 & 7 by J.S. Bach.

**Oct 11** The New World String Quartet, winner of the 1979 Naumberg Prize, performs Haydn's Emperor Quartet in C Major, Op. 76, No. 3; Stravinsky's "Three Pieces for String Quartet and Dvorak's String Quartet in E Major.

**Oct 18** Musicians of Swanne Alley perform in a program of 16th century English and Italian Renaissance music.

**Oct 25** The Saint Paul Chamber Orchestra Wind Quintet performs a selection of works from the chamber music repertory.

#### 11:30 am **BBC Science Magazine**

#### 12 n **New Letters on the Air**

This program features a lively blend of interviews, readings and music.

#### 12:30 **Jazz Revisited**

Remember the first thirty years of recorded jazz with Hazen Schumacher.

#### 1 pm **Big Band Stand**

An overview of the big band era, as well as the music which led to the big bands.

#### 2 pm **The Record Shelf**

This weekly program is produced and hosted by Jim Svejda.

#### Oct 4 **The Barber from Nuremberg**

#### Oct 11 **Second Fiddling for Fun and Profit**

#### Oct 18 **Stokowski Conducts Vaughn Williams**

#### Oct 25 **Beethoven's 10th**

(Editor's note: We try to keep the program listings as accurate as possible. However, last minute changes do occur, and therefore listings are subject to change. If you have questions about the program schedule, call KSOR at (503) 482-6300.)

**3pm New York in Concert**

This series of hour-long live performances from New York City features Frick Collection Concerts and the Chamber Music Society of Lincoln Center.

**Oct 4** This week's Frick Collection Concert features Haydn's Quartet in B-Flat, Op. 103; Nielsen's Quartet No. 4 in F, Op. 44; and Beethoven's Quartet in A Minor, Op. 132.

**Oct 11** Pianist Nin Lelchuk is featured in this Frick Collection Concert performing works by Medtner, Rachmaninoff, Scriabin, and Chopin.

**Oct 18** The Beau Arts Trio is featured in a program that includes Haydn's Trio in C, H. XV, No. 27; Chausson's Trio in G Minor Op. 3; and Beethoven's Trio in B-Flat, Op. 97, "Archduke."

**Oct 25** The Sequoia String Quartet is featured in a program that includes Haydn's Quartet in E-Flat Minor, Op. 33, No. 2, "The Joke"; Prokofiev's Quartet No. 1,d Op. 30; and Dvorak's Quartet in F, Op. 96, "American."

**4 pm Siskiyou Music Hall**

Classical music from the Renaissance to the Contemporary.

**Oct 4** SCHUBERT: Mass No. 5 in A Flat, D. 678

**Oct 11** SHOSTAKOVICH: Symphony No. 6 in B Minor, Op. 54

**Oct 18** BYRD: Missa tres vocum

**Oct 25** SCHUMANN: Violin Sonata in D Minor, Op. 121

**6:30 All Things Considered**

Weekend version of the daily news-magazine.

**7:30 Chicago Symphony**

In his 13th year of a historic musical partnership, Sir Georg Solti, Music Director, lead the Chicago Symphony Orchestra in a series of broadcast concerts. Made possible in part by a grant from Amoco.

**Oct 4** The Chicago Symphony Orchestra opens its 1981-82 season of broadcast concerts under the direction of Sir Georg Solti with a full length

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performance of Berlioz's dramatic legend *The Damnation of Faust*. (This special broadcast is 2½ hours long.)

**Oct 11** Under the direction of James Levine, this Chicago Symphony performance features a program of concert favorites including works by Bernstein, Sibelius, Enesco, Tchaikovsky, Dvorak, Copland, Smetana, and Sousa.

**Oct 18** Claudio Abbado, newly appointed principle guest conductor of the Chicago Symphony is featured in a program devoted to the music of Gustav Mahler. Mahler's Songs to the Poems by Friedrich Ruckert opens the program and is followed by Symphony No. 1 in D "Titan."

**Oct 25** Pianist Alfred Brendel joins Sir Georg Solti and the Chicago Sym-

phony for a concert devoted to the works of Mozart. Featured are Mozart's piano Concerto No. 12 in A, D. 414; Piano Concerto No. 9 in E-Flat, K. 271; and Symphony No. 38 in D., K. 504.

**9:30 pm Kon Nordine's Word Jazz**

Ken Nordine is host, talent and creator of this weekly freeform audio romp through words, sounds, music and poetry.

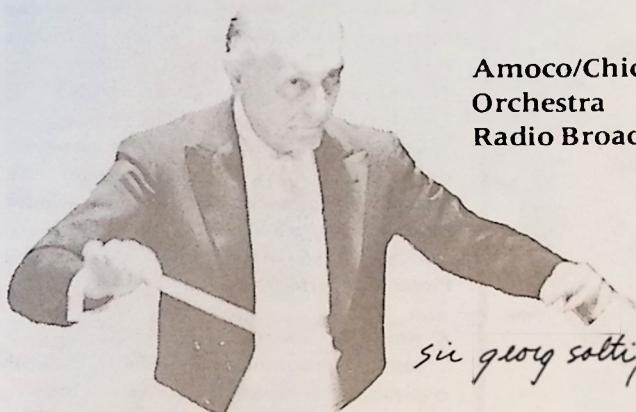
**10 pm Weekend Jazz**

Everything—swing, straight-ahead, free, bepop—you name it!

**2 am Sign-Off**

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# Chicago Symphony Orchestra



Amoco/Chicago Symphony  
Orchestra  
Radio Broadcasts

*sir georg solti/music director*

***The Chicago Symphony under the direction of Sir Georg Solti is heard in a new season of broadcast concerts, Sunday at 7:30 p.m. and Tuesday at 2 p.m. on KSOR.***

# MONDAY MONDAY MONDAY

## 6am Morning Edition

Just like **All Things Considered**, only more. A lively blend of news, features and commentary that gets you up and gets you informed.

## 7 am **Ante Meridian**

Your weekday host is Howard LaMere.

## 9:45 am European Profiles

## 10 am-2pm First Concert

Your host is John Baxter

**Oct 5** MESSIAEN: Quartet for the End of Time.

**\*Oct 12** VAUGHAN WILLIAMS: Symphony No. 8 in D Minor.

**Oct 19** TAFFANEL: Wind Quintet

**Oct 26** BEETHOVEN: Symphony No. 7 in A, Op. 92

## 12 n KSOR News

Featuring "In the Public Interest," Calendar of the Arts and Air Quality Report.

## 2 pm The Minnesota Orchestra

The Minnesota Orchestra, under the direction of Music Director Neville Marriner, is heard in a series of concerts from its home in the world-famous Orchestra Hall in Minneapolis.

**Oct 5** Conductor Neville Marriner welcomes soloists Linda Mabbs (soprano), Janis Hardy (mezzo-soprano), and the Women's chorus of the Dale Warland Singers in a performance that includes Prokofiev's Romeo and Juliet, Suite No. 1; and Mendelssohn's A Midsummernight's Dream (Overture and Incidental Music).

**Oct 12** Conductor Neville Marriner welcomes soloist Lynn Harrell (cello), in a performance that includes Kodaly's Dance from Galanta; Ligeti's Cello Concerto; Haydn's Cello Concerto in D Major; and Rimsky-Korsakov's Capriccio Espagnol.

**Oct 19** Guest pianist Andra Schiff is featured in this performance by the Minnesota Orchestra which includes Prokofiev's Classical Symphony; Tchaikovsky's Piano Concerto No. 1; and Borodin's Symphony No. 2.

**Oct 26** Conductor Neville Marriner welcomes guest soloist Emanuel Ax (piano), in a performance that includes Mozart's Symphony No. 35 (Haffner); Debussy's La Mer; and Beethoven's Piano Concerto No. 4.

## 4 pm NPR Journal

Some programs provide in-depth analysis of breaking news stories. Others are sound portraits and profiles of prominent figures in music, literature, politics, and the arts.

## 4:30 pm Chatterbox

Stories, poetry, songs and drama for children and adults. Direc-

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tor/producerd:David Maltby, the Chatterbox Gang includes John Sain, Elizabeth Reueben, Dennis Dudley, Traci Batchelder, and Dawn and Katie Bongoboomer.

**5 pm All Things Considered**

Susan Stamberg and Sanford Ungar co-host this award-winning program.

**6:30 Siskiyou Music Hall**

**Oct 5** ELGAR: Falstaff, Symphonic Study, Op. 68

**Oct 12** RACHMANINOFF: Variations on a Theme by Corelli

**Oct 19** MOZART: Concerto for Piano and Orchestra No. 19, in F

**Oct 26** STRAUSS: Don Quixote, Op. 35

**9 pm Oct 5 "The Last of the Bad Men"** by Margaret Potter

**9 pm The Lord of the Rings**

A 26-part radio adaption of J.R.R. Tolkien's fantasy trilogy about the inhabitants of the magical land of Middle Earth.

**Oct 12 "The Long Awaited Party"**

Baggins, a hobbit, decides to make nephew Frodo his heir and gives him a magic ring. He does not realize that Sauron, the Dark Lord, has knowledge of its whereabouts.

**Oct 19 "The Black Riders"**

Gwaihir the Eagle rescues Gandalf from his imprisonment by another wizard, Saruman. Frodo and his two cousins Pippen and Sam set out from the Shire pursued by sinister Black Riders. They visit a farmer who helps them on thier way informing them that the Black Rider are after Frodo.



The magical land of wizards, hobbits and fairy tale creatures comes alive on **The Lord of the Rings**, heard Monday and Tuesday at 9 p.m., beginning October 12.

## Sunday

7:00 *Ante Meridian*  
10:00 *St. Paul Sunday Morning*  
11:30 *Science Magazine*  
12:00 *New Letters*  
12:30 *Jazz Revisited*  
1:00 *Big Band Stand*  
2:00 *Record Shelf*  
3:00 *New York in Concert*  
4:00 *Siskiyou Music Hall*  
6:30 *All Things Considered*  
7:30 *Chicago Symphony*  
9:30 *Ken Nordine's Word Jazz*  
10:00 *Weekend Jazz*

## Programs and S

Several new concert programs highlight the week. The **Chicago Symphony** returns with broadcasts Tuesday at 2 p.m. The **Minnesota Orchestra** and **Countryside** heard Wednesday evening European vocal and instrumental music. At 8 p.m., followed by **New York in Concert**, heard

NPR Playhouse returns with a treasure trove of horror tales heard Tuesday at 9:30 p.m., an adaptation of Tolkien's fantasy classic, heard October 12. Also **National Radio Theatre** presents **The Odyssey of Homer**, Thursday at 9 p.m. broadcast

Other new programs include **New Letters**, **Ken Nordine's Word Jazz**, heard Sunday at 9:30 p.m., and **Robert Cromie**, heard Friday at 4 p.m.

Two favorites return to the KSOR schedule this week. **First Concert** is heard Thursday at 4 p.m., and **Studs Terkel Almanac**

Several popular programs are heard at a new time this week. **900 Seconds** is now heard Saturday 10 a.m. and Sunday 1 p.m. on Sunday. **Chatterbox** is heard Monday through Saturday at 4:30 p.m.

Also, KSOR will host a Listener Call-In, Wednesday at 8 p.m.

## Monday

6:00 *Morning Edition*  
7:00 *Ante Meridian*  
9:45 *European Profiles*  
10:00 *First Concert*  
12:00 *KSOR News*  
2:00 *Minnesota Orchestra*  
4:00 *NPR Journal*  
4:30 *Chatterbox*  
5:00 *All Things Considered*  
6:30 *Siskiyou Music Hall*  
9:00 *Lord of the Rings*  
9:30 *Sherlock Holmes*  
10:00 *FM Rock*

## Tuesday

6:00 *Morning Edition*  
7:00 *Ante Meridian*  
9:45 *900 Seconds*  
10:00 *First Concert*  
12:00 *KSOR News*  
2:00 *Chicago Symphony*  
4:00 *NPR Journal*  
4:30 *Spider's Web*  
5:00 *All Things Considered*  
6:30 *Siskiyou Music Hall*  
9:00 *Lord of the Rings*  
9:30 *Nightfall*  
10:00 *Rock Album Preview*  
10:45 *FM Rock*

## Wednesday

6:00 *Morning Edition*  
7:00 *Ante Meridian*  
9:45 *BBC News*  
10:00 *First Concert*  
12:00 *KSOR News*  
2:00 *Cathedral and Concert*  
4:00 *First Concert*  
4:30 *Spider's Web*  
5:00 *All Things Considered*  
6:30 *Siskiyou Music Hall*  
9:00 *Vintage Rock*  
9:30 *Talk Shows*  
10:00 *FM Rock*

# Specials at a Glance

KSOR's schedule beginning in October. The concerts heard Sunday at 7:30 p.m. and *Extra* is heard Monday at 2 p.m. *Cathedral* at 2 p.m., features pre-eighteenth century new are *Record Shelf*, heard Sunday at 2 and Sunday at 3 p.m.

Television radio dram including *Nightfall*, a series and *The Lord of the Rings*, a 26-part radio Monday and Tuesday at 9 p.m. beginning October begins a new season of radio dramas with the evening October 22.

*On the Air* heard Sunday at noon. *Ken Nordahl*, and *About Writers and Books* with

this month. *A Question of Place* is heard *Mac* returns Saturday at 2 p.m.

time beginning in October. *Jazz Revisited* at 12:30 p.m. *Big Band Stand* moves to 1 day at 4:30 p.m., and *Spider's Web* is heard

Wednesday, Oct 7, at 7:30 p.m.

## Monday

*Edition*  
*Meridian*  
*Visreel*  
*Concert*  
*News*  
*Court*  
*Tryside*  
*America*  
*Web*  
*Considered*  
*Music Hall*  
*Radio*  
*try*

## Thursday

6:00 *Morning Edition*  
7:00 *Ante Meridian*  
9:45 *Veneration Gap*  
10:00 *First Concert*  
12:00 *KSOR News*  
2:00 *California Concerts*  
4:00 *Question of Place*  
5:00 *All Things Considered*  
6:30 *Siskiyou Music Hall*  
9:00 *NPR Playhouse*  
    *National Radio Theatre*  
10:00 *FM Rock*

## Saturday

7:00 *Ante Meridian*  
10:00 *Jazz Revisited*  
10:30 *Micrologus*  
11:00 *San Francisco Opera*  
2:00 *Studs Terkel*  
    *Almanac*  
3:00 *Communique*  
3:30 *Music Hall Debut*  
4:00 *Siskiyou Music Hall*  
6:30 *All Things Considered*  
7:30 *Pickings*  
8:00 *Prairie Home*  
    *Companion*  
10:00 *Jazz Alive*

## Friday

6:00 *Morning Edition*  
7:00 *Ante Meridian*  
9:45 *BBC World Report*  
10:00 *First Concert*  
12:00 *KSOR News*  
2:00 *NPR Concerts*  
4:00 *About Books and*  
    *Writers*  
4:30 *Friday Arts Magazine*  
5:00 *All Things Considered*  
6:30 *Siskiyou Music Hall*  
8:00 *New York*  
    *Philharmonic*  
10:00 *Jazz Album Preview*  
10:45 *Weekend Jazz*

**Oct 26 "The Knife in the Dark"**—Frodo and his friends are attacked by the Black Riders at Weather-top. Frodo uses his Ring, but is nonetheless wounded. Later they encounter the Black Riders again at the Ford of Bruinen.

**9:30 pm The Adventures of Sherlock Holmes**

A serialized collection of Sir Arthur Conan Doyle's stories about the legendary sleuth Sherlock Holmes. Holmes is portrayed by Carleton Hobbs; Doctor Watson by Norman Shelley.

**Oct 5 The Hound of the Baskervilles (in three parts) Part One**—Since the 17th century the Baskervilles have met violent deaths. Dr. Mortimer, physician to the late Sir Charles Baskerville, solicits the help of Holmes

in solving the mystery behind the ill-fated family.

**Oct 12 "The Hound of the Baskervilles" Part Two**

**Oct 19 The Hound of the Baskervilles" Part Three**

**Oct 26 "The Empty House"**—Three years after the death of Sherlock Holmes, Watson bumps into a man who follows him home, then turns out to be none other than Holmes himself—back from the dead! The two friends begin an investigation that leads to an empty house in Baker Street where Watson meets London's most dangerous man!

**10 pm FM Rock**

**2 am Sign Off**

## **TUESDAY TUESDAY TUESDAY**

**6 am Morning Edition**

**7 am Ante Meridian**

**9:45 am 900 Seconds**

A public affairs program produced by KSOR

**10 am-2 pm First Concert**

**Oct 6 DVORAK: Symphony No. 3 in E-Flat, Op. 10**

**Oct 13 RACHMANINOFF: Symphony No. 2 in E Minor, Op. 27**

**\*Oct 20 IVES: Symphony No.1 in D Minor**

**\*Oct 27 PAGANINI: Violin Concerto**

**\*Oct 27 PAGANINI: Violin Concerto No. 2 in B Minor, Op. 7**

**12 n KSOR News**

**2 pm Chicago Symphony**

In his 13th year of a historic musical partnership, Sir Georg Solti, Music Director, leads the Chicago Symphony Orchestra in a series of broadcast concerts. Made possible in part by a grant from Amoco.

**Oct 6** The Chicago Symphony opens its 1981-82 season of broadcast concerts under the direction of Sir Georg Solti with a full length performance of Berlioz's dramatic legend The Damnation of Faust. (This special broadcast is 2½ hours long.)

**Oct 13** Under the direction of James Levine, the Chicago Symphony performance features a program of concert favorites including works by Bernstein, Sibelius, Enesco, Tchaikovsky, Dvorak, Copland, Smetana, and Sousa.

**Oct 20** Claudio Abbado, newly appointed principle guest conductor of the Chicago Symphony is featured in a program devoted to the music of Gustav Mahler. Mahler's Songs to the Poems by Friedrich Rückert opens the program and is followed by Symphony No. 1 in D "Titan."

**Oct 27** Pianist Alfred Brendel joins Sir Georg Solti and the Chicago Symphony for a concert devoted to the works of Mozart. Featured are Mozart's piano Concerto No. 12 in A, K. 414; Piano Concerto No. 9 in E-Flat, K. 271; and Symphony No. 38 in D., K. 504.

**4 pm** **NPR Journal**

**4:30 pm** **Spider's Web**

Stories of adventure for children and adults

**5 pm** **All Things Considered**

**6:30 pm** **Siskiyou Music Hall**

**Oct 6** TCHAIKOVSKY: Sextet in D Minor, Op. 70

**Oct 13** HANSON: Symphony No. 6

**Oct 20** BEETHOVEN: Bagatelles, Op. 33

**Oct 27** BRAHMS: Sonata for Cello and Piano, Op. 38

**Oct 27** BRAHMS: Sonata for Cello and Piano, Op. 38

**9 pm Oct 6** **"The Petticoat Ruse"**  
by Margaret Potter

**9 pm** **The Lord of the Rings**

A 26-part radio adaptation of J.R.R. Tolkien's fantasy trilogy about the inhabitants of the magical land of Middle Earth.

**Oct 13** **"The Shadow of the Past"**—Frodo Baggins learns from Gandalf the wizard of the terrible power of the ring his uncle bequeathed him and decides to leave the Shire.

**Oct 20** **"Trouble at the Prancing Pony"**—Frodo and his friends break their journey at Bree, where, at "The Prancing Pony" inn, Frodo accidentally uses the Ring and becomes invisible. The innkeeper gives Frodo a belated letter from Gandalf, and Frodo and his companions meet a man who becomes their guide.

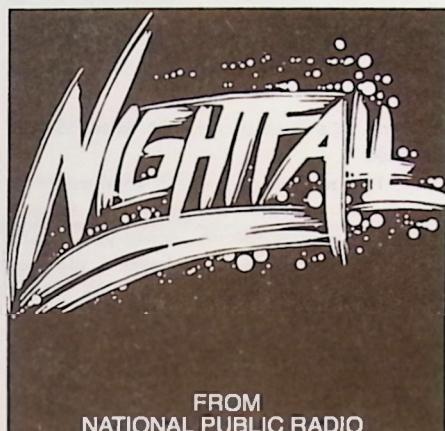
**Oct 27** **"The Council of Elrond"**—Frodo's wound heals at the house of Elrond, where he meets his uncle Bilbo. At a great Council it is decided that the Ring must be destroyed in the fire of Mount Doom in Mordor...but who is to carry it?

**9:30 pm** **Nightfall**

A 13-part series from the CBC of original and adapted half-hour stereo dramas focussing on tales of horror, suspense and the supernatural. Each episode is introduced by the series' mysterious and elusive host, Luther Kranst.

**Oct 6** **"Love and the Lonely One"**  
by John Graham—As a lark, two medical students steal a corpse from an anatomy but soon discover that the joke's on them.

**Oct 13** **"The Body Snatchers"** by Frank W. McEnaney—An adaption of Robert Louis Stevenson's classic novel about two men in 19th century Edinburgh who are providing suspiciously fresh corpses to the local medical school.



FROM  
NATIONAL PUBLIC RADIO

**Oct 20** **"The Willoughby Obsession"**  
by George R. Robertson—A gruesome story about the mysterious life and death of Charles Willoughby, a solicitor for kingpins of the underworld.

**Oct 27** **"No Admittance/No Exit"**  
by Don Bailey and Milo Ringham—Welcome to the "brave new world" of the Future Clinic where computers decide treatment options for patients based on their contributions to society.

**10 pm** **Rock Album Preview**

The recording is supplied by **Home at Last Records, Ashland**.

**10:45 pm** **FM Rock**

**2 am** **Sign-Off**

# WEDNESDAY WEDNESDAY WEDNESDAY

6 am Morning Edition

7 am Anto Moridian

9:45 BBC Newsreel

10 am-2 pm First Concert

Oct 7 GINASTERA: Sonata for Piano

Oct 14 BLOCH: Three Jewish Poems

Oct 21 POULENC: Concerto for  
Organ Strings and Timpani

Oct 28 CLEMENTI: Symphony in B-  
Flat, Op. 18, No. 1

12 n KSOR News

2 pm Cathedral, Court and Coun-  
tryside

A 13-part series which explores the  
vocal and instrumental music of Europe  
before the eighteenth century. Critic  
and musicologist Nicholas Kenyon  
provides commentary.

Oct 7 This program includes a 10th  
centry setting of the Mass for Christ-  
mas Day; an early version of the  
"Tristan et Iseult" legend as re-created  
by the 20th century medieval scholar  
Joseph Bedier; and a group of motets  
on the text "In Seculum." The  
featured performers are Schola  
Antiqua, the New Orleans Musica da  
Camera, and New York Pro Musica.

Oct 14 A setting of the Mass Or-  
dinary taken from 14th century French  
manuscripts introduces the centerpiece  
of this program, music of Guillaume de  
Machaut de Paris and New York Pro  
Musica. The Jongleurs conclude with  
Italian ballades and madrigals.

Oct 21 This program includes  
English music from the time of the  
Hundred Years War performed by  
Pomerium Musices; a motet and gloria  
by Johannes Ciconia; and works by  
one of the chief figures of the  
Burgundian School, Guillaume Dufay.  
Ensemble Guillaume de Machaut de  
Paris and New York Pro Musica are  
featured.

Oct 28 The Hilliard Ensemble per-  
forms a Requiem by Johannes  
Ockeghem and the motet "Lament on  
the Death of Ockeghem" by his famous  
pupil Josquin des Prez. Pomerium  
Musices presents a complete concert of  
chasons, motets and a mass by  
Josquin, hailed by his contemporaries  
as the "Father of Musicians."

4 pm First Person America

Through dramatized narratives, this  
series recreates the everyday lives of  
Americans living during the Great  
Depression. The programs are based  
on actual oral life histories collected as

2 pm Wednesday

# Cathedral, Court & Countryside

Music of Europe Before Seventeen Hundred

part of the New Deal's Federal Writer's Project. Oscar Brand is host.

**4:30 pm Spider's Web**

**5 pm All Things Considered**

**6:30 Siskiyou Music Hall**

**Oct 7** HOLST: The Planets

**Oct 14** FRANCK: Flute Sonata in A major

**Oct 21** SCHUBERT: Quintet in A, Op. 114, D. 667 "Trout"

**Oct 28** MENDELSSOHN: Symphony No. 4 in A, Op. 90, "Italian"

**7:30 pm Oct 7 Special—**

**KSOR Listener Call-In**

KSOR director of Broadcast Activities,

Ronald Kramer and Program Director John Baxter answer listeners' questions during this live call-in program.

**9 pm Vintage Radio**

Radio is in its new "Golden Age," but here's a fond look at the first one. The program highlights some of the best—and worst—of radio drama and entertainment.

**9:30 pm Talk Story**

Talk Story, in Hawaiian vernacular, means to "Tell a story." Lawson Inada hosts the excursion into the minds and hearts of this area's artists.

**10 pm FM Rock**

**2 am Sign-Off**

# THURSDAY THURSDAY THURSDAY

**6 am Morning Edition**

**7 am Ante Meridian**

**9:45 Veneration Gap**

Senior Citizens' news, views and events are the focus of this series, produced by KSOR. Host: Marjorie McCormic.

**10 am—2 pm First Concert**

\***Oct 1** DUKAS: La Perl

**Oct 8** FALLA: Suite from "El Amor Brujo"

**Oct 15** MENDELSSOHN: Three Preludes and Fugues, Op. 37

\***Oct 22** LISTZ: Piano Sonata in B Minor

**Oct 29** BRAHMS: Clarinet Quintet in B Minor, Op. 115

**12 n KSOR News**

**2 pm California Concerts**

A series of 13 concerts recorded around California, featuring members of the Los Angeles Philharmonic and others.

**Oct 1** Guitarist Oscar Ghiglia performs works by J.S. Bach, Sor, Donatoni, Villa-Lobos and Turina.

**Oct 8** The Chung Trio is featured in a performance that includes Haydn's Trio in C, Hob. XV:27; Shostakovich's Trio in E Minor, Op. 67; and Tchaikovsky's Trio in A Minor, Op. 50.



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**Oct 15** Pianist David Burge performs Twentieth Century works by Chaitkin, Silsbee, Ellington, Gershwin, Evans and others.

**Oct 22** Roger Bobo (tuba), and James Walker (flute) are featured in a performance that includes works by Bach, Prokofiev, Antoniou, Debussy and others.

**Oct 29** The Viola Da Gamba Trio of Basel is featured in a performance that includes works by J.S. Bach, C.P.E. Bach, and others.

**4 pm A Question of Place: Sound Portraits of Twentieth Century Humanists**

A series of radio essays which explores contemporary humanist thought by examining the work of 12 seminal figures in modern intellectual history.

**Oct 1** Sigmund Freud, acclaimed today as the father of modern psychiatry, discovered through his work in psychoanalysis that the terrors of

the outside world pale beside those of the world within the individual psyche. Excerpts from case histories illustrate how Freud's theories evolved. Len Cariou portrays Freud; Fritz Weaver narrates the program.

**Oct 8** Hailed for his technical achievements in literature, James Joyce believed that the power of speech and the expert wielding of language were necessary to help the literate come to terms with a terrifying world. His characters, portrayed by the Radio Telefis Eireann Repertory Company of Ireland, illustrate Joyce's affection for humanity and its foibles.

**Oct 15** American poet Robert Frost, who struggled to achieve a "sound of sense" in his work, is featured reading some of his own poems and in conversation with fellow poet, John Ciardi. Russell Horton portrays Frost.

**Oct 22** This essay traces composer Igor Stravinsky's musical development from his early years in Czarist Russia, through the turbulence in Paris after 1910, to serialism and beyond. Stravinsky is portrayed by Theodore Bikel.

**Oct 29** Bertrand Russell brought philosophy into the modern age. In this hour-long program the contrast between his passionate convictions and his logical philosophy is demonstrated through dramatizations of his writings, letters and memoirs. John Houseman plays Russell; Tammy Grimes is narrator.

**5 pm All Things Considered**

**6:30 pm Siskiyou Music Hall**

**Oct 1** KODALY: String Quartet No. 1, Op. 2

**Oct 8** DITTERSDORF: Symphony: "The Fall of the Phaethon"

**Oct 15** RAVEL: Mother Goose (Complete Ballet)

**Oct 22** DANZI: Trio for Violin, Horn and Bassoon in F, Op. 24

**Oct 29** HANDEL: Sonata In B Minor, Op. 1, No. 9



**Sigmund Freud** is one of 12 contemporary thinkers featured in a unique series of audio essays. A **Question of Place** is heard Thursday at 4 p.m.

**9 pm NPR Playhouse**

**Oct 1 "Where Are They Now?" by Tom Stoppard**—The American premiere of Tom Stoppard's reminiscent play about schooldays—the happiest days of your life, supposedly. The setting is an Old Boys' Reunion Dinner at a detestable British school.

**Oct 8 "Rite of Passage" by James Pendleton**—This drama focuses on Thomas Jefferson's tortuous attempts to reconcile his public image as an opponent of slavery with his private life as a slave-owner.

**Oct 15 "Biko" by James Nichol.**

Biko is an original radio drama written by Canadian playwright James Nichol and produced by the CBC. It deals with the life of Bantu Steven Biko, who was perhaps the most important black leader to have emerged in South

Africa. This program deals with a highly sensitive subject and it occasionally contains language that some listeners may find offensive.

**Oct 22 The National Radio Theatre presents The Odyssey of Homer.** Part 1, The Sutor of Penelope.

**Oct 29 The Odyssey of Homer:** Part 2, The Voyage of Telmachus.

**10 pm Dolby Alignment Tone**

**10:01 FM Rock**

**2 am Sign-Off**

## How Did You Get This Guide?

**10-81**

If you had to beg, borrow, or steal to get this copy of the **KSOR GUIDE**, you might be interested to know that you can get it a lot easier! Subscribe and become a member of the KSOR Listeners Guild. Your membership provides an effective channel for your input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events—and of course, your own subscription to the **KSOR GUIDE**.

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**FRIDAY FRIDAY FRIDAY FRIDAY**

**6 am Morning Edition**

**7 am Ante Meridian**

**9:45 BBC/World Report**

**10 am—2 pm First Concert**

**Oct 2 BONPORT: Concerto a Quattro No. 8 in D, Op. 11**

**\*Oct 9 SAINT-SAENS: Piano Concerto No. 1 in D, Op. 17**

**Oct 16 BARTOK: The Wooden Prince**

**Oct 23 HINDEMITH: Third Piano Sonata**

**Oct 30 DVORAK: Quintet in G, Op. 7**

**12 n KSOR News**

**2 pm NPR Concerts**

A combination of recitals and full symphonic performances recorded live across the country and abroad.

Kaaren Hushagen and Fred Calland host.

**Oct 2** Daniel Baenboim conducts l'Orchestre de Paris in "La Mer" by Debussy; Symphony No. 3 ("Organ") by Camille Saint-Saens; and Stravinsky's Deux Melodies, Op. 9, and "Abraham and Issac," Ballade for Baritone & Orchestra, with soloist Dietrich Fischer-Dieskau.

**Oct 9** Krzysztof Pendercki conducts two of his own compositions, "Adagietto" for Orchestra (from the opera "Paradise Lost") and Symphony No. 2. Karol Szymanowski's Concerto for Violin and Orchestra No. 1 with soloist Christinane Edinger is also featured.

**Oct 16** Arthur Fagen conducts the Berlin Philharmonic Orchestra in the "Roman Carnival" Overture by Berlioz; Liszt's Concerto for Piano & Orchestra, No. 1 with soloist Walid Howrani; J.C. Bach's Concerto for Viola & String Orchestra in C Minor with violist Johannes Flieder; and Symphony No. 4, "Italian," by Mendelssohn.

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**Oct 23** Bernhard Guller conducts the Berlin Radio Symphony Orchestra in Overture to "Oberon" by Carl Maria von Weber; Robert Schumann's Concerto for Cello & Orchestra, Op. 129, with soloist Dietmar Schwalke; Haydn's Concerto for Trumpet & Orchestra in E-Flat Major with soloist Hakan Hardenberger; and the Overture-Fantasia "Romeo and Juliet" by Tchaikovsky.

**Oct 30** Kenneth Jennings conducts a program by the Saint Olaf Choir featuring the works by Heinrich Schutz, J.S. Bach, Kenneth Leighton, Edvard Grieg, Knut Nystedt, Charles Forsberg, Richard Strauss, Jeffrey H. Rickard, Aaron Copland, F. Melius Christiansen, and Eric Bergman.

**4 pm Oct 2 The Question of Namibia** This special hour-long documentary on the nation formerly known as South West Africa focuses on the Emergency Special Session of the United Nations General Assembly, which opened September 3, 1981.

**4 pm About Books and Writers**

Editor and journalist Robert Cromie talks with novelists, poets, playwrights and publishers in this new weekly interview series dedicated to the world of writers and writing.

**Oct 9 John Irving**—The author of *The World According to Garp* talks about the craft of writing and about his soon-to-be-published novel *The Hotel New Hampshire*. Irving also discusses the success of his best-seller, and how it has affected his life as a writer.

**Oct 16 Jean Shepherd**—The well-known humorist and broadcaster discusses his forthcoming book *A Fistful of Fig Newtons: Or, The Shootout in Room 303*. Shepherd talks in detail about some of the real-life experiences that go into the making of his fiction.

**Oct 23 Brendan Gill**—Theatre critic at *The New Yorker* for over 40 years, Gill chats about his other careers as a novelist, poet, travel writer, and biographer. In addition, he reminisces about his acquaintance with Frank



Robert Cromie talks with author John Irving on **About Books and Writers** with Robert Cromie, a new series heard Friday at 4 p.m.

Lloyd Wright, James Thurber, Tallulah Bankhead and others.

**Oct 30 Roger Strauss**—A publisher for more than 30 years, Roger Strauss talks about the future of the small independent publishing house, and how the emergence of publishing conglomerates have effected the industry.

**4:30 pm Friday Arts Magazine**

*Friday Arts Magazine* is a locally produced half-hour of arts features, commentaries and music.

**5 pm All Things Considered**

**6:30 Siskiyou Music Hall**

**Oct 2 TCHAIKOVSKY:** Symphony No. 6 in B Minor, Op. 74

**Oct 9 RESPIGHI:** The Birds

**Oct 16 FRANCK:** Sonata in A for Violin and Piano

**Oct 23 PROKOFIEV:** Symphony No. 7 in C-Sharp Minor

**Oct 30 WEBER: Concerto No. 1 in F  
Minor, Op. 73**

**8 pm New York Philharmonic**

**Oct 2** Conductor Zubin Mehta directs the New York Philharmonic in a performance that includes Dvorak's Carnival Overture; Stravinsky's Symphony in Three Movements; and Brahms' Symphony No. 2 in D Major, Op. 73.

**Oct 9** Conductor Zubin Mehta directs the New York Philharmonic in a performance that includes Symphony No. 2 by Penderecki; and Symphony No. 3 by Beethoven.

**Oct 16** Guest Conductor Rafael Kubelik welcomes soloists Tatiana Troyanos (mezzo soprano), and Siegmund Nimsger (baritone), in a performance that includes Bartok's Music for Strings, Percussion and Celesta; and Bluebeard's Castle.

**Oct 23** Conductor Christoph von Dohnayi welcomes soloist Itzhak Perlman (violin), in a performance that includes Weber's Overture "Euryanthe"; Mendelsshon's Violin Concerto; and Schubert's Symphony No. 9.

**Oct 30** Conductor Christoph von Dohnayi welcomes soloists James Galway and Julius Baker (flute) in a performance that includes Schubert's Overture "Alfonso and Estrella"; Reinecke's Flute Concerto; Dopler's Andante and Rondo for Two Flutes, Op. 25; and Schumann's Symphony No. 2.

**10 pm Jazz Album Preview**

Showcasing some of the best and latest jazz. Discs are provided by **Rare Earth, Ashland.**

**10:45 pm Weekend Jazz**

**2 am Sign-Off**

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# SATURDAY SATURDAY SATURDAY

**7 am Ante Meridian**

**10 am Dolby Alignment Tone**

**10:01 am Jazz Revisited**

Remember the first thirty years of recorded jazz with Hazen Schumacher.

**10:30 am Micrologus** Host Dr. Ross Duffin explores the world of early music. This weekly half-hour program focuses on various aspects of music before 1750. Dr. Duffin is joined frequently by distinguished performers.

**11 am The San Francisco Opera**

The 1981 International Fall Season of the San Francisco Opera is presented. The series—the last under the leadership of General Director Kurt Herbert Adler presents full-length productions taped live at San Francisco's famed War Memorial Opera House.

**Oct 3 "Semiramide" by Gioacchino Rossini**—Montserrat Caballe sings the title role of the tragic Queen of Babylon. Marilyn Horne is her warrior son Arsace. Also featured in this production conducted by Richard Bonynge are Dalmacio Gonzales and James Morris.

**Oct 10 "Manon" by Jules Massenet**—Reri Grist sings the title role of the beautiful and tragic Manon. Stuart Burrows is her first love, the Chevalier des Grieux. The production, directed by Julius Rudel, also features Dale Duesing, Alexander Malta, Nico Castel, and Jake Gardner.

**Oct 17 "Lady MacBeth of Mtsensk" by Dmitri Shostakovich**—Heard in the first American production in nearly 50 years, this opera, once censored by Stalin, includes Anja Silja in the title role, with William Lewis, William Neill, and Chester Ludgin. Calvin Simmons conducts.

**Oct 24 "The Merry Widow" by Franz Lehár**—This light-hearted operetta features Joan Sutherland in the title

role, with Hakan Hagegaard, Anson Austin, Phil Stark, and Judith Forst. Richard Bonynge conducts.

**Oct 31 "Carmen" by George Bizet**—The original version of one of the world's most popular opera features Teresa Berganza in the title role, Franco Bonisolli as Don Jose, and Simon Estes as Escamillo. General Director Kurt Herbert Adler conducts.

**2 pm Studs Terkel Almanac**

Author, actor, critic, folklorist and lecturer Studs Terkel hosts this weekly hour-long talk show. The program includes interviews, dramatic reading and sound tributes.

**3 pm Communiqué**

The nation's only radio program devoted to reporting on world affairs and U.S. Foreign policy. NPR reporters and editors and well-known journalists.

**3:30 pm Music Hall Debut**

A recording new to KSOR's library is featured. Recordings are provided by Golden Means Bookstore.

**4 pm Siskiyou Music Hall**

**Oct 3 BARTOK: String Quartet No. 6**  
**\*Oct 10 VERDI: I Vespri Siciliani "Four Seasons" Waltz**

**Oct 17 HANDEL: Oratorio: "Isreal in Egypt"**

**Oct 24 MOZART: Mass in C, K. 317 "Coronation"**

**Oct 31 PERGOLESI: Stabat Mater**

**6:30 pm All Things Considered**

**7:30 pm Pickings**

Performances by local musicians, playing a variety of music, including jazz, folk and bluegrass.

**8 pm A Prairie Home Companion**

A live 2-hour broadcast featuring performances on the stage in downtown St. Paul, Minnesota. The variety

show is originated, written and hosted by Garrison Keillor, and features special guests.

#### Programs to be Announced

##### **10 pm Jazz Alluv**

Recorded live wherever jazz is performed in the United States and abroad, this unique weekly series is dedicated to America's own indigenous musical idiom, covering the spectrum of jazz being played today.

**Oct 3** In a performance at the Smithsonian Institution in Washington, D.C., Woody Herman conducts his newest "herd" through a program of his hits, old and new. From the Village

Vanguard in New York, vocalist Yolande Bavan is heard with pianist Sy Johnson, bassist Harvey Swartz and drummer Jo La Barbara in a set ranging from Basie to Ellington to Mingus to the Beatles.

**Oct 10** A recreation of W.C. Handy's production at Carnegie Hall some 50 years ago showcasing spirituals, blues, jazz, and semiclassical music by black composers. Performers include vocalists Katherine Handy-Lewis, McHenry Boatwright, and Bobby Short. The Handy Jubilee Orchestra was assembled by musical director Dick Hyman and features Doc Cheatham, George Duvivier, Bob Rosengarden and Frank Wess, among others.

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**Monday at 9:30 p.m. on KSOR**

## **The Adventures of SHERLOCK HOLMES**



**Oct 17** Pianist Ellis Larkins performs from the Carnegie Tavern in New York. From the King of France Tavern in Annapolis, Maryland, guitarist Gene Bertoncini and bassist Michael Moore perform a mixing of blues, Bach and Faure. Singer Chris Connor also performs with her trio at New York's Sweet Basil.

**Oct 24** This program from the 1980 Molde International Jazz Festival features blues singer Jimmy Wither-spoon accompanied by the Earle Warren Quintet. Also heard is saxophonist/composer Teddy Edwards and his quartet. Pianist Don Pullen and Saxophonist George Adams co-lead

an All-Star Quartet with drummer Danny Richmond and bassist Mike Richmond.

**Oct 31** The Brecker Brothers perform at their own club in New York, Seventh Avenue South. Also featured are trumpeter Jack Walrath and drummer Mike Clark with tenor saxaphonist Ricky Ford, pianist Michael Cochran and bassist Cameron Brown. Percussionist David Earle Johnson and his ensemble are joined by flutist Jeremy Steig and guitarist John Abercrombie.

**12 pm Weekend Jazz**

**2 am Sign-Off**





## Prose and Poetry

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines; and prose of up to 1500 words. Prose can be fiction, anecdotal, personal experience, etc. Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince and Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, Ore. Please allow two to four weeks for a reply.

### Ken Brewer

**Ken Brewer**, a recent visitor in Ashland and guest on Lawson Inada's KSOR program **Talk Story**, has published widely around the country. The poems here are from his most recent manuscript, "**No Shirt, No Shoes, No Service.**" He lives in Logan, Utah.

### A Night Like This

Mayflies live along the river,  
high in the wet, hot air.  
Their adult lives  
last only a few hours.  
Their grey silk bodies circle  
the light above our boat landing.  
The longjohn creaks  
against dark timber.  
Vision stops midstream  
on a night like this.  
Nothing to do but watch mayflies  
on the dock and the boat,  
some floating on the river,  
dying before their time.

## Will You Understand?

Senility begins to lose its horror  
the older I get, the more I witness.  
I now agree with those who say  
one's personality remains the same  
but hardened, the sharpness sharper,  
the losses farther away, perhaps  
in brain cells peeled like potatoes.

I wonder which personality I will be ---  
Hoosier conservative or Western liberal?  
Or will that bitter, indifferent man  
I have hidden from my mind  
live my last years, my last moments?

I suppose my mind will begin to fade  
like city brown-outs in summer  
till one night it will click off  
and leave me alone in the dark  
of an unfamiliar body.

But before it does,  
if I tell everyone to leave me alone,  
if I yell at shadows, or intruders  
that step from the ghostly light  
of the television set, if I turn  
my head from any voice,  
if I wear a wristwatch  
to check the time, give it  
for any question I hear,  
if I answer the phone  
before it rings, if I  
change my underwear every hour,  
wash my hands after touching anything,  
if I laugh gently, almost  
to myself, in the presence of children,  
will anyone understand  
I know what I am doing?

## **After All Those Dinners Alone**

His thought was to drink, lose weight,  
eventually crawl into a box of cereal  
and spend the final moments of his life  
eating cornflakes.

Her thin waist,  
sharp-boned body, hands rough  
as a wet towel dried in the sun,  
changed his mind to a life of two.

He began to eat bread, drink wine,  
letting his body grow pregnant  
with content.

She drank tea  
until her porcelain teeth shattered  
and her face fell into its cup of age.

One day she disappeared. He looked  
everywhere in the kitchen for her.  
He emptied every drawer, cupboard and cannister.

Though he could not see her, he could  
hear her laughter the rest of his life.  
When he died, he weighed 700 pounds  
and was buried in a piano crate.

## **The Deaf Man Looks Ahead**

“Nice place,” he said, pursed  
his rye bread lips in the light  
shining from a single metal lamp.

“Fifty a month and no smoking,”  
she yelled, crossed her feet  
and leaned against the fridge  
as if it were a lamppost.

“You bet,” he yelled back.  
He walked outside; she followed.  
With his thumbnail, he scraped  
a piece of yellowed paint  
from the aluminum siding.

Within the shell of night, stars like flies,  
water sprinkler flicking the grass,  
fern-wet bushes atop the concrete steps,  
the room behind him like a throat,  
no guest towels, no pet canary,  
no wineglasses, no spitting of grape pits,  
no other woman, and from his empty mouth,  
he said, "I'll be here tomorrow."

## **Life in a Dixie Cup**

As if only a river can tell time,  
or only a negligee produce desire,  
some people live in cut crystal.

I have lived in dixie cups,  
expect to do so again —  
though the price has gone up.

I suppose even Harvey's  
Bristol Cream Sherry dulls  
in a dixie cup—guess  
I'll go back to beer.

My father tells that in the old days  
honorable men drank from dixie cups  
in back rooms, in bars, in the streets.  
Someone could do a dissertation.

I don't look forward happily  
to the loss of my genuine  
French lead crystal brandy glasses.  
But I'm on the wrong curve  
like a graphic triangle's down-side.

And if I find an honorable man  
drinking from a dixie cup,  
I'll ask about his politics  
"Because," as the man said,  
"to understand one must begin somewhere."

## Program Underwriters

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## Arts Events in October

For information about arts events in this region, contact the Arts Council of Southern Oregon at 488-ARTS, or drop by the Arts Office at 349 E. Main, Apt. 5 in Ashland from 10-5 daily.

The **GUIDE** is happy to publish cultural events of arts organizations in the KSOR listening area in its monthly **Arts Calendar**. The deadline for receiving information is the first of the month **prior** to the month in which the event occurs. All submissions should be typed, double space, and sent to: **KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR 97520.**

**1** The Oregon Shakespearean Festival is underway with daily and nightly performances in rotation. No performances on Monday. The outdoor Elizabethan Theatre presents **Two Gentlemen of Verona, Henry IV Part I** and **Twelfth Night**. The Angus Bowmer Theatre offers **Wild Oats, Death of a Salesman** and **Othello**. The Black Swan presents **The Birthday Party** and **The Island**. (503) 482-4331

thru 21. The Blue Star Gallery presents **New Visions**, featuring works by visionary artists. 10-6 pm, Tues-Sun, 10 Guanajuato Way, Ashland.

thru 26. The Rogue Gallery presents paintings by Bruce Butte. 8th and Bartlett, Medford, Mon-Sat, 10-5 pm 772-8118

and 3. The Siskiyou Performing Arts Center presents **Oz**, a musical fantasy adapted from **The Wizard of Oz**. 315 Yreka Street, Yreka, (916) 842-5442

The Upper Rogue Film Society presents **The Grapes of Wrath** and **Day of the Painter**, 7:30 pm, Eagle Point High School and Oct 4, 7:30 pm Rogue Gallery, Medford.

**6** thru 24. The Grants Pass Museum of Art presents works by Northwest Enamelists and Ehyd DuBois, Tues-Sat, 12-4 pm 479-3290

**7** The Ashland Film Society presents **The Magic Christian** and **Condensed Cream of Beatles**, 9:30 pm Vintage Inn, Ashland.

KSOR Listener Call-In beginning at 7:30 pm. (503) 482-6300

thru Nov. 7 1981-82 **SOSC Theatre Season Subscription Ticket Sales**  
Mon-Fri, 9-4 pm, 482-6347

**9** The Upper Rogue Film Society presents **The Magic Christian** and **Condensed Cream of Beatles**, 7:30 pm Eagle Point High School; and Oct 11, 7:30 pm, Rogue Gallery, Medford.

and 10 . The Siskiyou Performing Arts Center presents **Do You Turn Somersaults?** by Aleksei Arbuzov, 8 pm, Yreka Community Theatre. (916) 842-2355 or 842-5442

**14** The Ashland Film Society presents **It Happened One Night** and **Black and Tan**, 9:30 pm, Vintage Inn, Ashland.

Rogue Valley Symphony Orchestra Concert with cello soloist Paul Cheifetz, 8 pm, Medford Sr. High.

**15** Rogue Valley Symphony Orchestra concert with cello soloist Paul Cheifetz, 8 pm, Grants Pass Assembly of God.

**16** Rogue Valley Symphony Orchestra concert with cello soloist Paul Cheifetz, 8 pm, SOSC Recital Hall, Ashland.

The Upper Rogue Film Society presents **It Happened One Night** and **Black and Tan**, 7:30, Eagle Point High School; and Oct 18, 7:30 pm, Rogue Gallery, Medford.

**21** Ashland Film Society presents **Zorba the Greek** and **Hot Lips Jasper**, 9:30 pm, Vintage Inn, Ashland.

**23** The Upper Rogue Film Society presents **Zorba the Greek** and **Hot Lips Jasper**, 7:30 pm, Eagle Point High School; and Oct 25, 7:30 pm, Rogue Gallery, Medford.

**24** **Cornucopia Collection**, The annual auction of the State Ballet of Oregon, 7:30 pm, Ashland Hills Inn, Ashland. 488-2782 482-2209

**27** The Grants Pass Museum of Art presents works by Harriett Rex Smith, Tues- Sat, 12-4 pm, 479-3290

**28** Ashland Film Society presents **Dr.Strangelove** and **Reagan Comedy Clips**, 9:30 pm, Vintage Inn, Ashland.

**30** The Upper Rogue Film Society presents **Dr. Strangelove** and **Reagan Comedy Clips**, 7:30 pm, Eagle Point High School; and Nov 1, 7 :30 pm, Rogue Gallery, Medford.



The watercolor above, titled **Staircase Falls**, is by Jacksonville artist Bruce Butte. Butte's works are on display this month at the Rogue Gallery, 8th and Bartlett, Medford. Gallery hours are Monday through Saturday, 10 a.m. to 5 p.m.

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